

and then pressing the said color copy of the said oil-painting and said matrix together under the influence of heat, substantially as described.

- 5 2. The method of producing copies of oil-paintings, which consists in applying a thin sheet of metal to the face of the oil-painting, then pressing the said thin sheet of metal against the said painting to cause the metal  
10 to receive the impression of all the inequalities of the face of the painting, then forming a plaster positive from the impressed sheet and then casting a stout lead or stereometallic matrix from the plaster positive, produc-  
15 ing a color copy of said oil-painting upon a surface capable of being softened by heat, and then pressing such color copy and said metallic matrix together under the influence of heat, substantially as described.

3. The process of placing upon a copy of 20 an oil-painting, brush-marks, impasto and like variations in the surface of an original painting, which consists in first applying a thin yielding sheet of metal to the face of the said painting, then pressing the said sheet of 25 metal upon the face of the painting to cause the metal to receive an impression of the face of the painting, then forming a plaster positive from this impressed sheet, then casting a stout metallic matrix from the plas- 30 ter positive, then pressing the said metallic matrix and the copy of the painting together, substantially as described.

HUBERT BOGAERTS.

Witnesses:

ALBERTUS FRANKS,  
JOHANNES D. FÜHRING.